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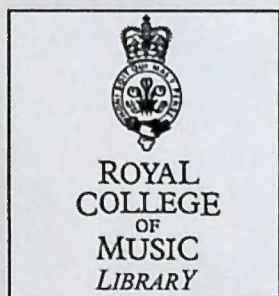
Her Royal Highness the Princess Louise
AND
Her Royal Highness the Princess Beatrice.

MADAME R. SIDNEY PRATTEN'S

INSTRUCTIONS

FOR THE

GUITAR.



TUNED IN E. MAJOR.

For the Use of Her Pupils.

Author's Property.

Price 10/6

Owing to the limited sale of Guitar Music, M^{rs} Pratten is obliged to charge FULL PRICE for her own Publications.

London,

PUBLISHED AT HER RESIDENCE, 22^A DORSET STREET, PORTMAN SQ. W.

Where may be had

all her Publications for the GUITAR VOCAL & INSTRUMENTAL (being the largest Collection of Modern Guitar Music in Europe) also her

GUITAR SCHOOL *Price 12/-*

Being Complete Instructions for Modern Guitar Playing in the Common Key, and her last Work "LEARNING THE GUITAR SIMPLIFIED" Price 10/6

FORMING A KEY & COMPANION TO THE ABOVE.

Madame R. Sidney Prattens GUITAR TUTOR.

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A LARGE SELECTION OF EXAMPLES.

including
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Explanation of the various peculiarities & beauties of the Instrument,

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EXERCISES FOR THE RIGHT & LEFT HANDS.

REMARKS ON TOUCH, TONE & EXPRESSION.

with Diagram, shewing the proper position of the Right Hand

^{ALSO}
Diagrams of Harmonics.

Shewing the various ways of production.

THE WHOLE INTERSPERSED WITH A

CHOICE SELECTION OF PIECES,

FROM THE WRITINGS OF THE MOST APPROVED COMPOSERS

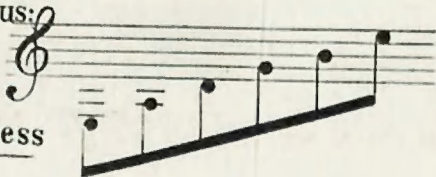
LONDON,
BOOSEY & CO 295, REGENT STREET. W.

PREFACE to MADAME R. SIDNEY PRATTEN'S
New and Enlarged Editions of Instructions for the Guitar

tuned in E Major thus



Having been asked by those who have only seen this Book of mine in E Major, if I only teach and play in this Key, my answer is, I teach and play in both Keys, as will be seen by my Guitar School, an elaborate Work for the ordinary Key. tuned thus:
published by Mess^{rs} Boosey & Co, 295, Regent St, where, in case of change of residence, my address may always be obtained.*



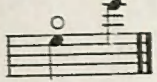
The advantages of the Guitar being tuned in E Major to those who have little time for practice, or take up the Instrument late in life, are, that they are enabled to learn more elegant effects and numbers of pieces or songs, in a shorter space of time than in the ordinary key.

They learn more easily to tune it, the chords and positions being less cramped, a good touch and tone are more readily acquired, and after having gained a certain amount of knowledge and proficiency on the Instrument, to enable them to give pleasure to others, and amuse themselves, they can pursue their studies in the ordinary key with comparative ease, but had they begun that way, might have given it up, disheartened with its apparent difficulties.

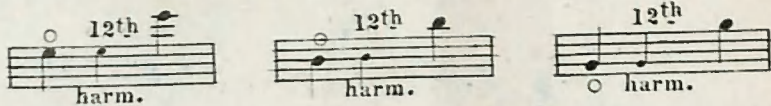
*Also, my last new work LEARNING THE GUITAR SIMPLIFIED forming a key and companion to the above price 10/6.

HINTS ON TUNING AND STRINGING THE GUITAR.

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.” 2.—“My Guitar will not keep in tune.” 3.—“My strings are always breaking.”

The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

The way to try the gut strings is thus:—

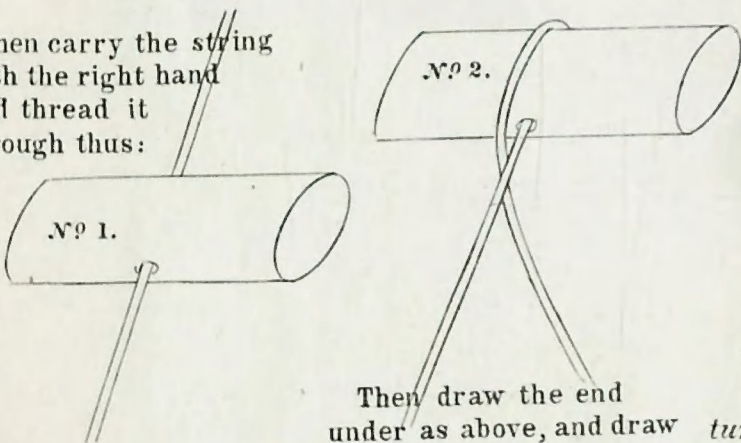


The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK—I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

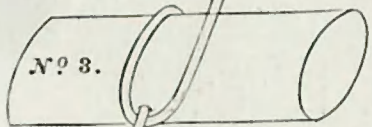
First make a knot at the end of the string, and put it in at the bridge where the pegs are

then carry the string with the right hand and thread it through thus:

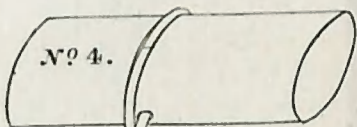


Then draw the end under as above, and draw the string down tightly and

hold it up with right hand while the left hand turns the peg of the machine up.



To tune the pegs hand. UP the strings turn from you with left hand to LOWER the strings turn towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.



This diagram applies to the little E gut string, being thinner requires two twists under and a loop or double knot to prevent it jumping out at the bottom.

The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced.

To prevent the strings from being too tight it is better to tune them 3

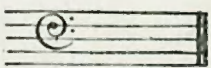
METHOD OF TUNING THE GUITAR IN E MAJOR.

a whole note
Strings to be tuned thus, in unison with the notes of the Piano marked under them.

Open Silver Strings..... Gut Strings.....

Guitar.

Piano.

or tune thick silver string (E) in unison with E on Piano  then place 2^d finger on the 7th fret.... and tune next silver string B in unison with it.

D^o..... 5th fret of B..... D^o..... E.....

D^o..... 4th d^o... E..... Gut..... G.....

D^o..... 3^d d^o... G..... D^o..... B.....

lastly..... 5th d^o... B..... D^o..... E.....

result.

Open strings are indicated by..... 0.

1st finger of left hand..... 1.

2^d d^o..... 2.

3^d d^o..... 3.

4th d^o..... 4.

Thumb..... *.

Fingering for right hand is marked thus:

Thumb..... ^

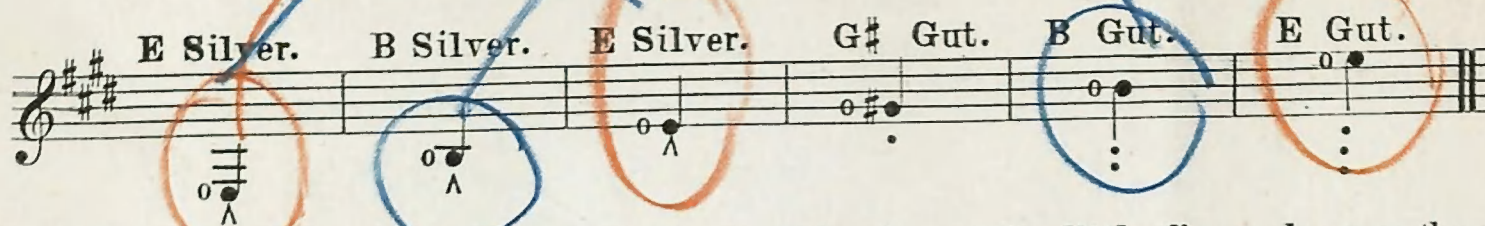
1st finger..... .

2^d..... :

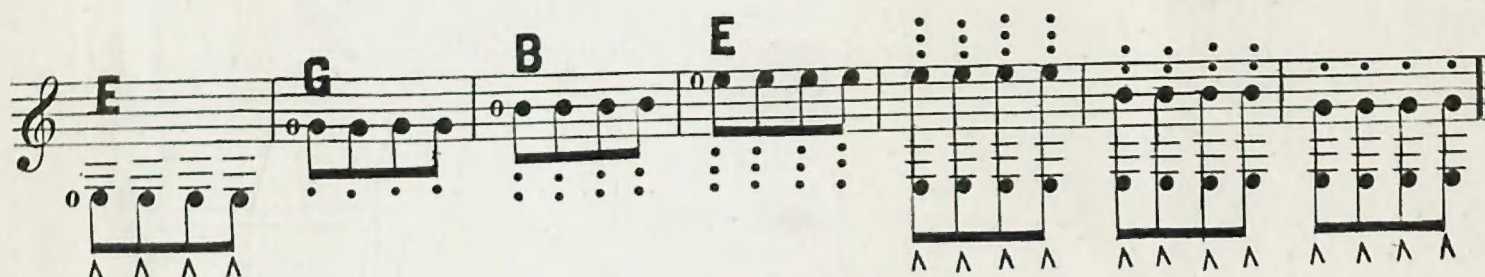
3^d..... :

THE FIRST LESSON.

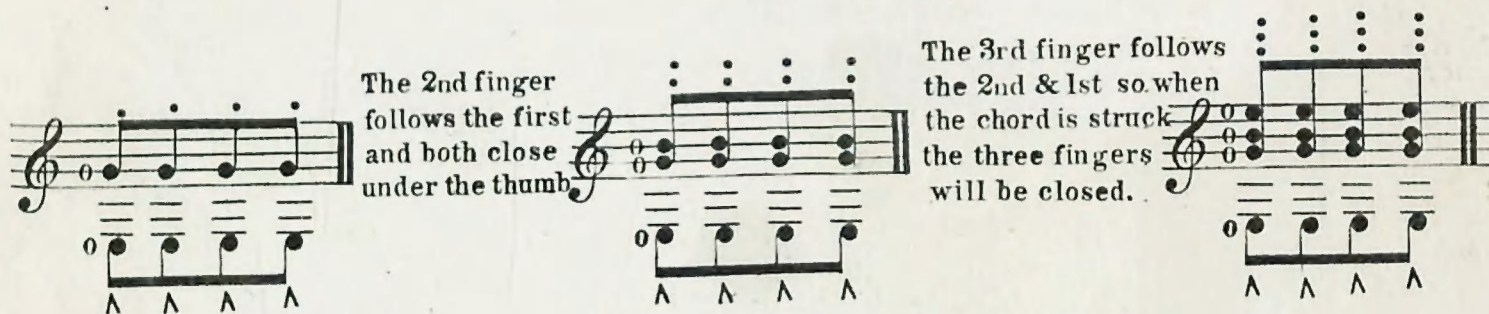
The Six open strings.



Learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers.



To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint. see drawing of M^{me} Pratten's hand showing the position of striking the strings N^o 2.



Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



Sometimes, at the beginning pupils have a difficulty in striking the three Gut strings together with the three fingers; In that case, I suggest that they should strike in the following manner, not using the third finger until the position of the right hand is formed.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

0th fret

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

NECK.

BODY OF THE GUITAR.

4B

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

B E G B E

SILVER SILVER SILVER GUT GUT GUT

1st fret 1st fret

2nd fret 2nd fret

3rd fret 3rd fret

4th fret 4th fret

5th fret 5th fret

6th fret 6th fret

7th fret 7th fret

8th fret 8th fret

9th fret 9th fret

10th fret 10th fret

11th fret 11th fret

12th fret 12th fret

13th fret 13th fret

14th fret 14th fret

15th fret 15th fret

16th fret 16th fret

17th fret 17th fret

NECK

BODY OF THE GUITAR.

Handwritten notes and diagrams include:

- A diagram of a guitar neck with frets 1 through 17.
- Handwritten circles around specific frets (1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th).
- Handwritten letters A, B, and C with arrows pointing to specific frets.
- A diagram of a guitar body with a neck attached.
- Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17.

EXERCISES FOR LEARNING TO STRIKE THE SIX OPEN STRINGS 5
WITH THE RIGHT HAND, BEFORE LEARNING THE SCALE.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

This block contains a musical exercise for guitar. It consists of six measures, each representing an open string: E Silver, B Silver, E Silver, G# Gut, B Gut, and E Gut. Each measure shows a single note on a treble clef staff with a sharp key signature. Below the staff, there are fingerings (0, 1, 2, 3, 4) and repeat signs (Λ) indicating the sequence of notes to be played. The exercise is designed to be repeated four times each until perfect.

Repeat the following bars
four times each until perfect.

This block contains a musical exercise for guitar. It consists of a sequence of notes and fingerings (0, 1, 2, 3, 4) on a treble clef staff. The exercise is designed to be repeated four times each until perfect.

This block contains a musical exercise for guitar. It consists of a sequence of notes and fingerings (0, 1, 2, 3, 4) on a treble clef staff. The exercise is designed to be repeated four times each until perfect.

WALTZ.

No 1.

This block contains a musical exercise for guitar. It consists of a sequence of notes and fingerings (0, 1, 2, 3, 4) on a treble clef staff. The exercise is designed to be repeated four times each until perfect.

harmonics.

This block contains a musical exercise for guitar. It consists of a sequence of notes and fingerings (0, 1, 2, 3, 4) on a treble clef staff. The exercise is designed to be repeated four times each until perfect.

The Six Open Strings.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

Scale.

E F G A B C D E F G A B C D E F G A B C D E F G A

Chromatic Scale.

0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 0 1 2 3 4 0 1 2 3 4 1 2 3 4 1 2 3 4

When these two chords are learnt, and the following exercises, the pupil can learn the Songs "Bruder ich" and "Pretty Berdie."

0 0 0 1 0 3 0 0 0

0 0 0 3 0 1 0 0 0

0 0 0 1 3 0 0 0

0 0 0 1 3 0 0 0

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

BODY OF THE GUITAR.

NECK.

Made R. Sidney Pratten's Instructions for the Guitar tuned in E Major.

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS

F B E G B E

SILVER SILVER SILVER GUT GUT GUT

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

NECK

BODY OF THE GUITAR.

WALTZ N^o 2.

9

N^o 2.

The following marks placed at the side of chords indicate the different ways they are to be struck.



Dash.



Drum.



Twirl.



Nails.

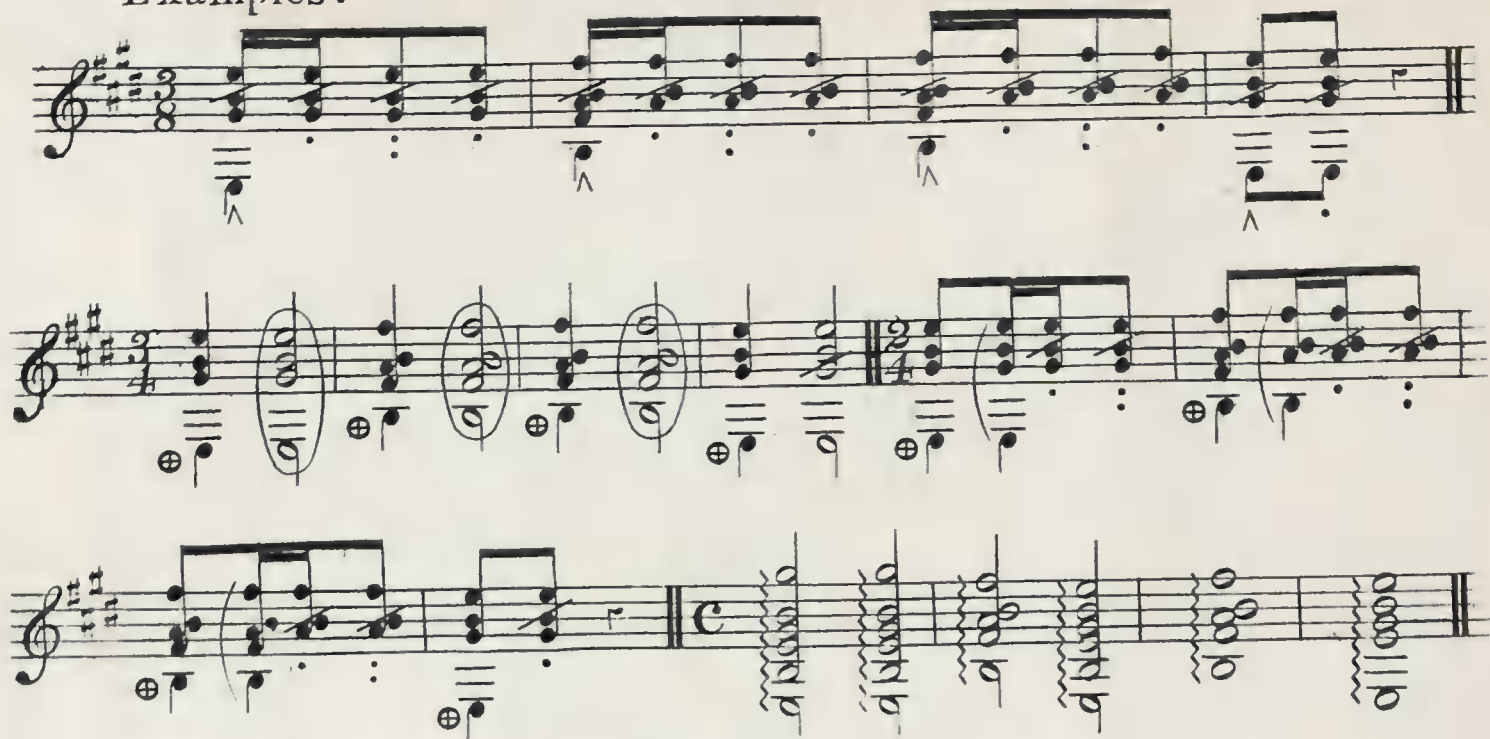


Arpeggio.

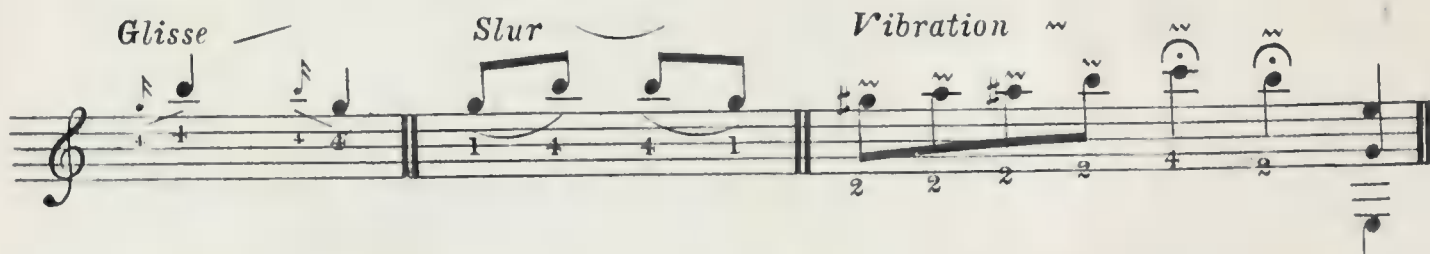
For explanation of these signs see M^{me} Pratten's celebrated book "Learning the Guitar Simplified" for the ordinary way of tuning price 10/6.

W. & R. S. Pratten's Instructions in E Major.

Examples.



After this the Pupil can learn N^o 1. of "Songs of all Nations."



Harmonics are made on the 12th 7th and 5th frets and sometimes on the 4th and 3^d, and are generally written small notes.

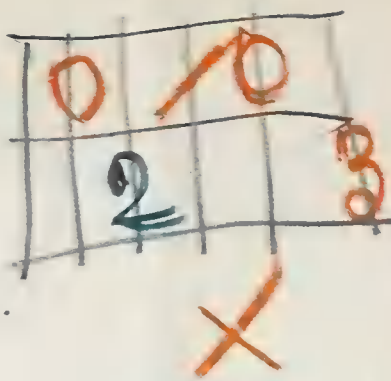


To Barre, place the first finger across the fret marked, and press it very tightly. In Songs arranged in E major the 2^d 4th 5th and 7th frets Barre are often used.

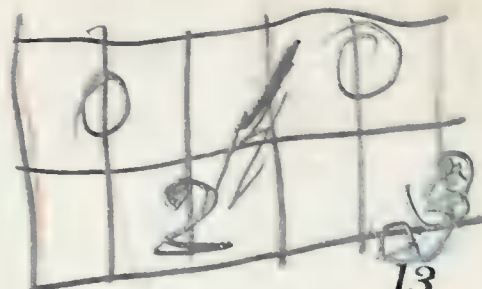


BRUDER ICH UND DU.

OLD GERMAN SONG.



VOICE. Brother you and I, Brother you and I, We'll seek the mountain
 Bruder ich und du Bruder ich und du wir schlafen im mer
 GUITAR. side; And where the lakes deep waters lie, Up - on its bo - som glide.
 zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu
 Still, still where all is still And nought but rippling waters will; Sweetly, sweetly re.
 still und still und im mer still weil mein madchen schlafen will stil - le stil - le
 turn the winds low sigh. Sweetly, sweetly re - turn the winds low sigh.
 kein gerausch ge - macht stil - le stil - le kein gerausch gemacht.



Brother you and I, Brother you and I, How hap - - py shall we
Bruder ich und du Bruder ich und du wir schla - fen im mer
be; When thus beneath the moon - lit sky, We float so peace - ful -
zu. Bruder ich und du Bruder ich und du wir schla - fen im mer
ly. And where reclines the moon's pale beam, We'll think it spi - rit's
zu still und still und im mer still weil mein mädchen
eyes that gleam, Soft - - ly, soft - - ly, soft and dreami - - ly.
schla - fen will stil - - le stil - - le kein geräusch ge - macht
Soft - - ly, soft - - ly, soft and dream - - i - - - ly.
stil - - le stil - - le kein ge - rausch ge - - macht.

go to sleep

N.B. A Pianoforte accompaniment can be had to this and the other March mentioned at foot of page. Price 2/6.

MARCH.

Handwritten musical score for a march. The score is written on seven staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are numerous handwritten annotations in blue and red ink, including fingerings (1, 2, 3, 4), slurs, and dynamic markings like 'p' and 'f'. The word "MARCH." is written above the first staff. The word "Fine" is written at the end of the second system. The word "Drum" is written below the second and third systems. The word "12th" is written below the second and third systems. The word "Solo" is written in red ink below the fifth staff. The word "D.C." is written at the end of the seventh staff.

After this the Pupil can learn a pretty March No 2. in 8th Divertimento. 2/6-

"GAILY THE TROUBADOUR."

The Pupil will find numbers of Songs, very easy amongst the varied Repertoire of Madame Pratten's publications should those at the end of the book be found too difficult.

VOICE.

GUITAR.

1. Gai - - ly the Troubadour touch'd his gui - tar,
2. She for the Troubadour Hope - less - ly wept,

When he was hasten - ing Home from the war.
Sad - - ly she thought of him When o - thers slept.

Sing - ing "from Palestine Hith - - er I come, Lady love!
Sing - ing "in search of thee Would I might roam, Troubadour!

5 barré.

Lady love! Welcome me home?"
Troubadour Come to thy home?"

5 barre.

12th

EXERCISE FOR HARMONICS on the 12th,
7th & 5th frets; and for playing thirds on the two last strings.

Nº 6.

12 7 5 12 7 12

000

12 7 12

Nº 7.

SWISS AIR.

7 barre.

7 barre.

12

GUITAR.

17

Nº 6.

The musical score consists of ten staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "harm." and "12...". The piece concludes with a double bar line.

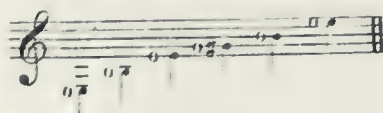
Madme R. Sidney Pratten's 18th D:

Mad^{me} R. Sidney Pratten's 18th Divertimento.

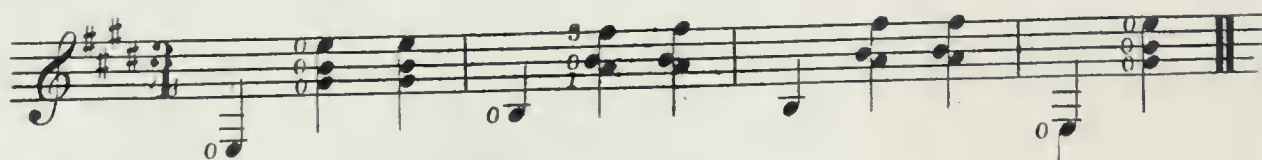
"KOMMT A VOGEL GEFLOGEN"

"PRETTY BIRDIE"

Guitar to be tuned thus.

ENGLISH WORDS BY
MISS RAILTON.

GUITAR.



Kommt a Vo - - gel ge - - flo - - gen Setzt sich
Pret - - - ty Bir - - - die list to me, Leave the

nie - der auf mei fuss Hat a zet - tel im
scent - ed Haw - thorn spray Wing thy way across the

schna - bel Bringt von dirn del ei nen gruss
sea To my lov'd one sing this lay -

CHORUS.

GUITAR.

19

CHORUS

De a de a de, De a de a de, De a de a de a de a de a

La la la la La la la la La la la la la la la la

de a de De a de a de De a de a de a de.
la la la La la la la la La la la la la la la.

FINE

And Linger

2nd VERSE.

2nd VERSE.

Lieber Vo - gel fliege wei - ter, Nimm a gruss mit und a kuss Ach i
Tell her that this heart's her own, Hers to soothe or hers to break, And give

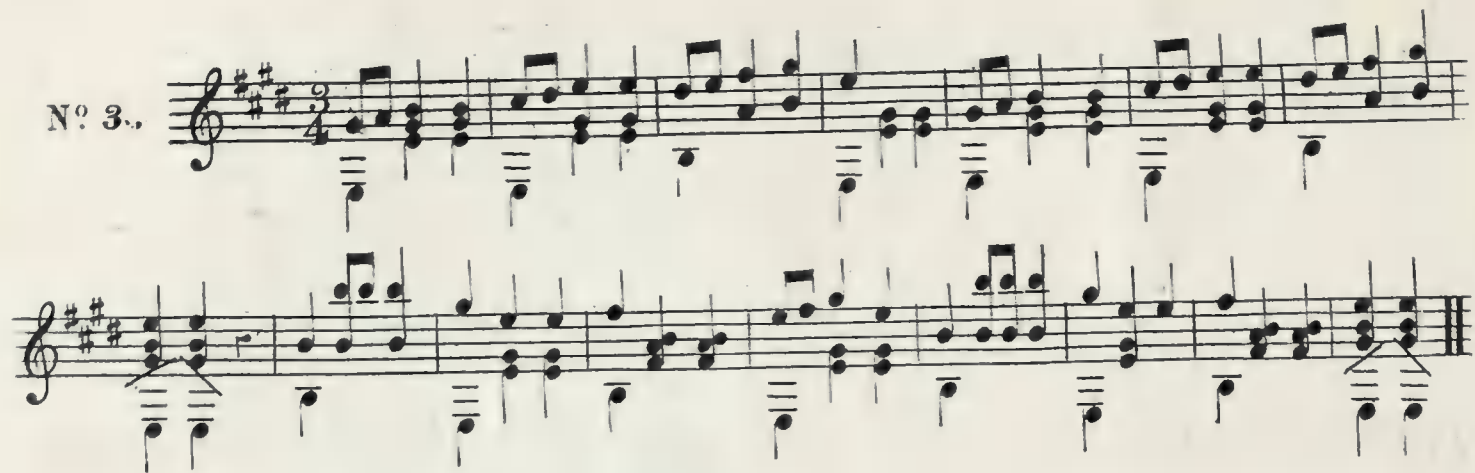
REPEAT
CHORUS.

REPEAT CHORUS.

kann di nit be gleit - en Weil i hier blei - ben muss.
this kiss - what! hast thou gone? Bir - die wait, Oh Bir - die wait.

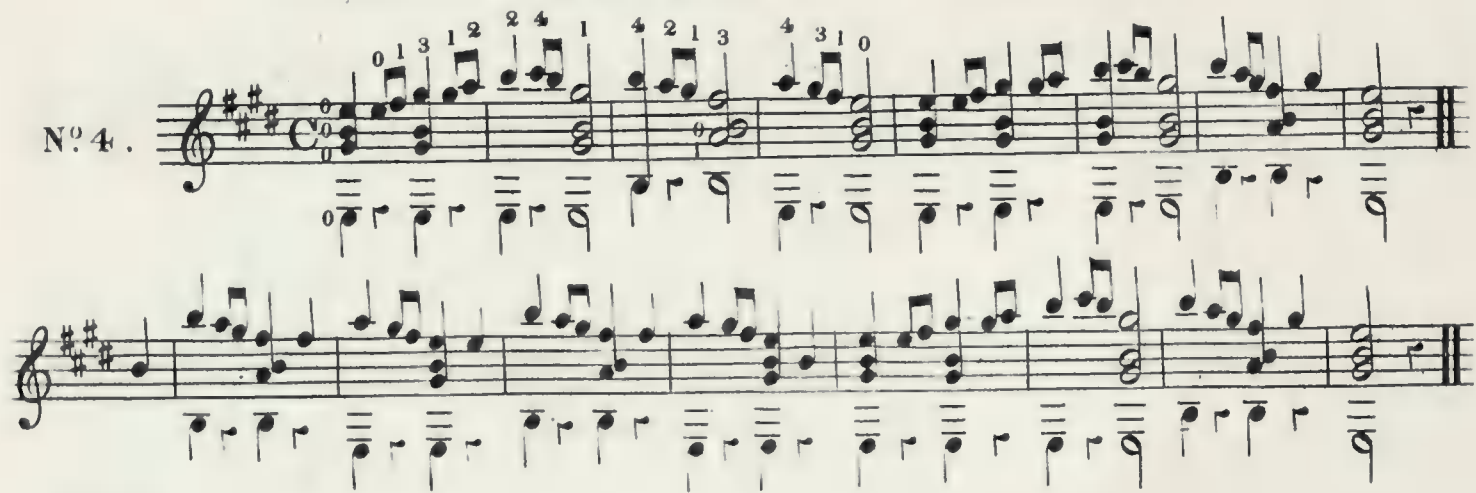
No 26. Vocal Repertoire. VME PRATTEN

Nº 3.



LONG, LONG AGO. (By kind permission of Messrs Cramer & Co)

Nº 4.



DI TANTI PALPITI.

Nº 5.



DANSA DA FESTA DA ROSA.

PORTUGUESE AIR.

Nº 3.

f

Dol.

f

Dol.

Dol.

p

pp

ppp

MADAME R SIDNEY PRATTEN'S 17TH DIVERTIMENTO.

Dedicated to MISS LOUISA MONTAGUE.

Guitar to be tuned thus:



NEW EDITION.

OLD GERMAN AIR.

N^o 1.

12 harm:..... 7.....

12..... 7..... 12.....

5th barre..... 3 3 3 3

5th barre..... 3 3 3 3

The musical score consists of seven staves of music, all in treble clef with a key signature of two sharps (F# and C#). The first three staves are melodic lines with a bass line of dotted half notes. The fourth staff is a single melodic line. The fifth and sixth staves feature complex passages with triplets and are marked with "5 barre" at the beginning and end of the section. The seventh staff is a bass line with a "Drum" accompaniment indicated by a dotted line. The score concludes with a double bar line.

No 2. If too low for Voice, place capo d'astro on 2nd. fret.

ANDANTE.

1. Ye banks and braes of bonny Doon, How can ye bloom sae
2. Oft have I roam'd by bonny Doon To see the rose and

fresh and fair How can ye sing ye little birds, While I'm sae wae and full of care?
woodbine twine, Where ilka bird sang o' his love, And fondly sae did I o' mine.


mf
You'll break my heart, ye little birds That wan-ton thro' the
Wi' light some heart I pull'd a rose Fu' sweet up on its


flow'ring thorn, Ye mind me of... de-part-ed joys De-
thor-ny tree: But my false lo-ver stole the rose And


part-ed ne-ver to re-turn.
left the thorn he hind to me.


EXERCISES FOR THE RIGHT HAND.


Examples of different kinds of fingering used to produce various effects.

Nº 1. 


Nº 2. 


Nº 3. 

Nº 4. 

Nº 5. 

ARPEGGIOS.

Nº 6. 

Nº 7. 

EXERCISES FOR RIGHT HAND (continued)

Nº 8.

Nº 9.

PRELUDE.

Harmonic

EXERCISES FOR THE DASH —

Nº 1.

Nº 2.

Nº 3.

EXERCISES FOR RIGHT HAND (continued)

N^o 4.

EXERCISES for the 9th position, and fingering for the Right Hand.

N^o 1.

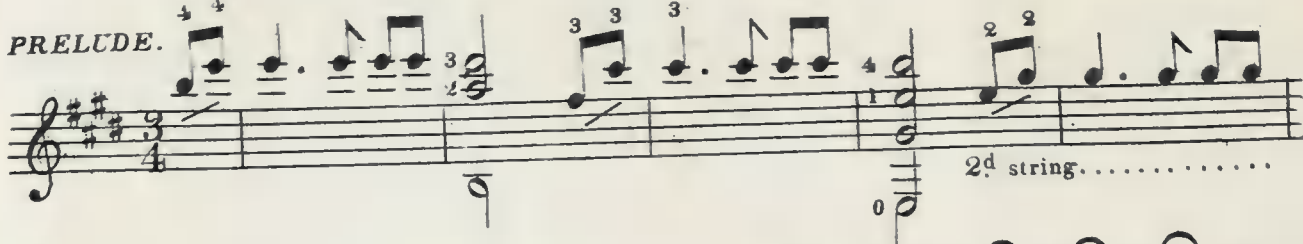
Extract from Mad^{me} R. S. Pratten's 9th Divertimento.

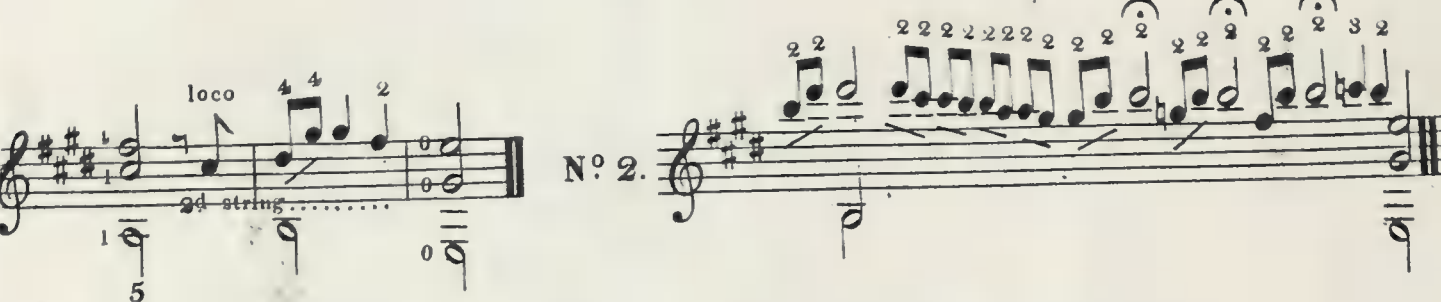
N^o 2.

N^o 3.

EXERCISES FOR GLISSE —

PRELUDE.

Nº 1. 

Nº 2. 

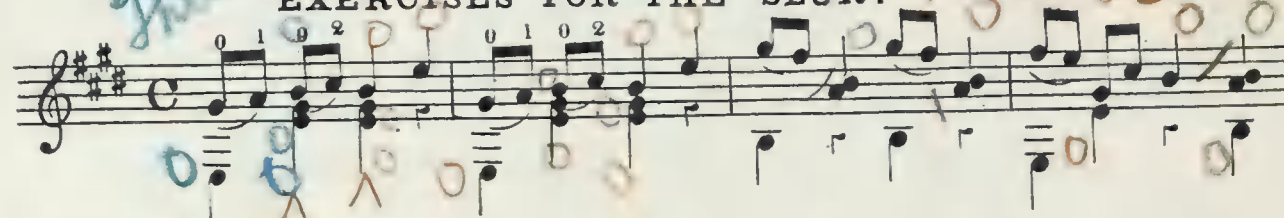
EXERCISES FOR THE RIGHT HAND.

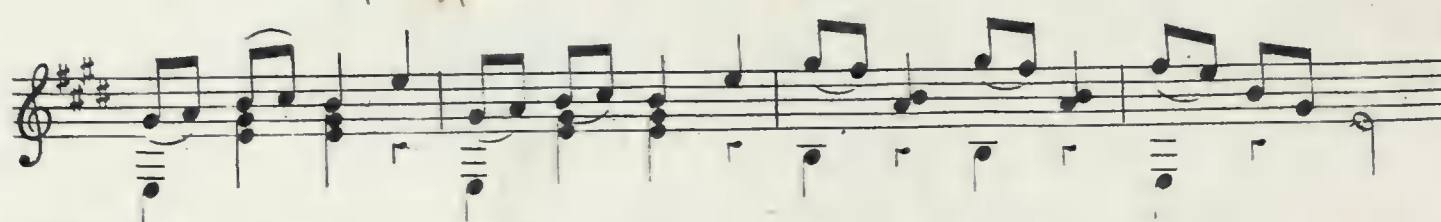
Nº 1. 

Nº 2. 

Nº 3. 

EXERCISES FOR THE SLUR.

Nº 1. 



Nº 2.

EXERCISES FOR OCTAVES.

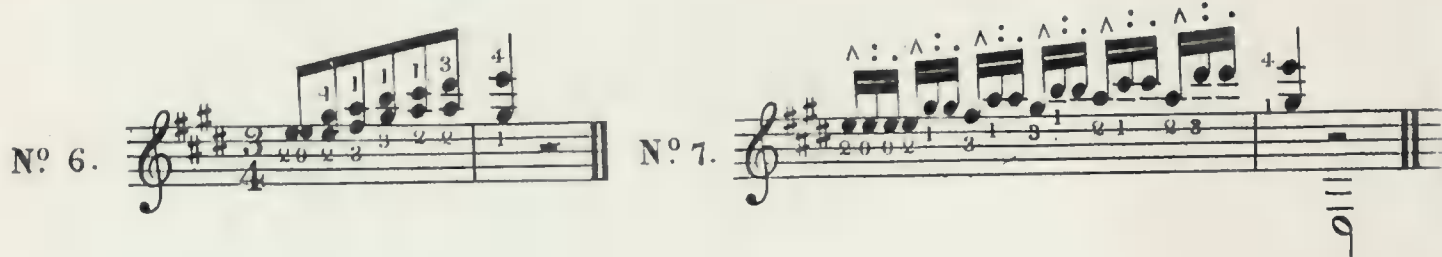
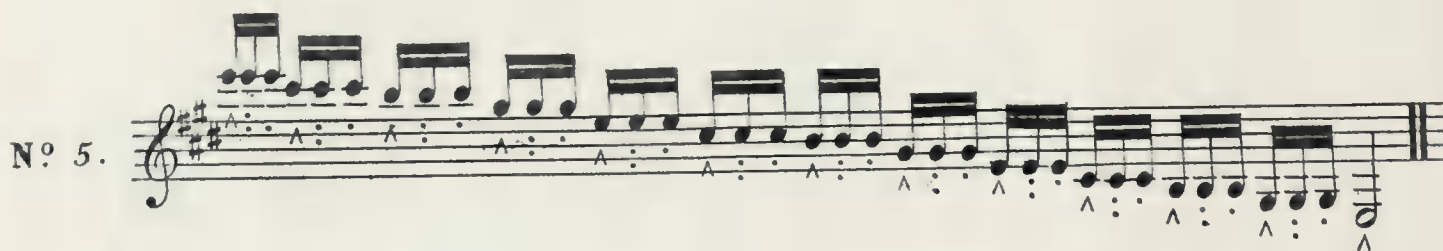
Nº 1.

Nº 2.

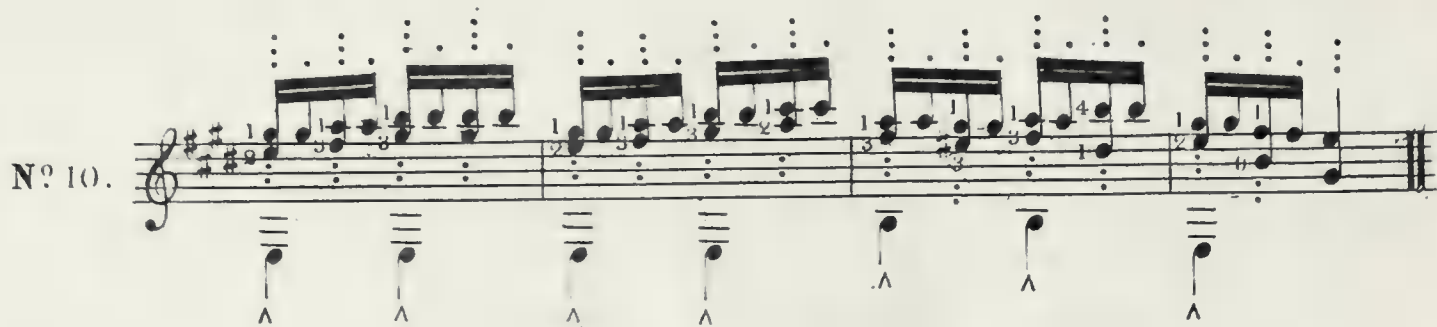
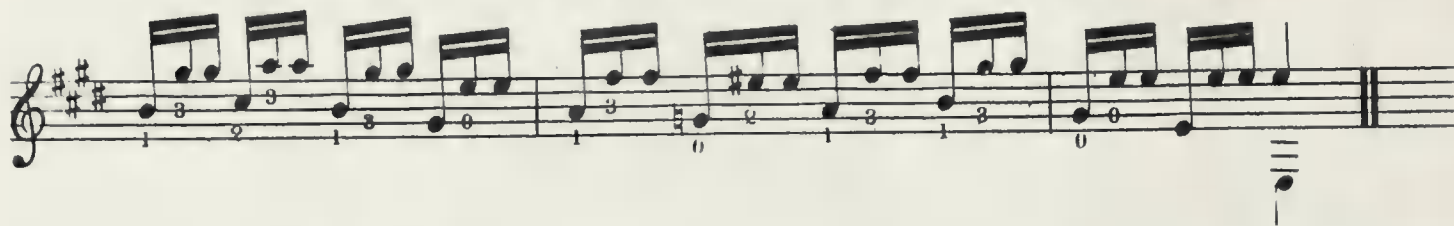
PRELUDE.

Nº 3.

9th Position. loco



EXERCISES IN SIXTHS.



AULD LANG SYNE.

Guitar to be tuned thus:



Arranged for the Guitar
by *Madme C. J. Pratten.*

N^o 1.

ANDANTE.

1. Should auld acquaintance be forgot, And never brought to mind? Should
2. We twa ha'e run a---bout the braes, And pu'd the gowans fine. But we've

auld acquaintance be forgot, And days o' lang' syne? For auld lang
wander'd mony a wea-ry foot Sin' auld lang' syne.

syne, my dear, For auld lang' syne, We'll tak' a cup o' kindness yet For
auld lang' syne.

3 4 1 1 0 3 0 3 3 0 2 2 0

We twa ha'e paidlet in the burn,
Frae morning sun till dine;
But seas between us braid ha'e roar'd
Sin' auld lang' syne.
Cho^s For auld lang' syne, my dear, &c.

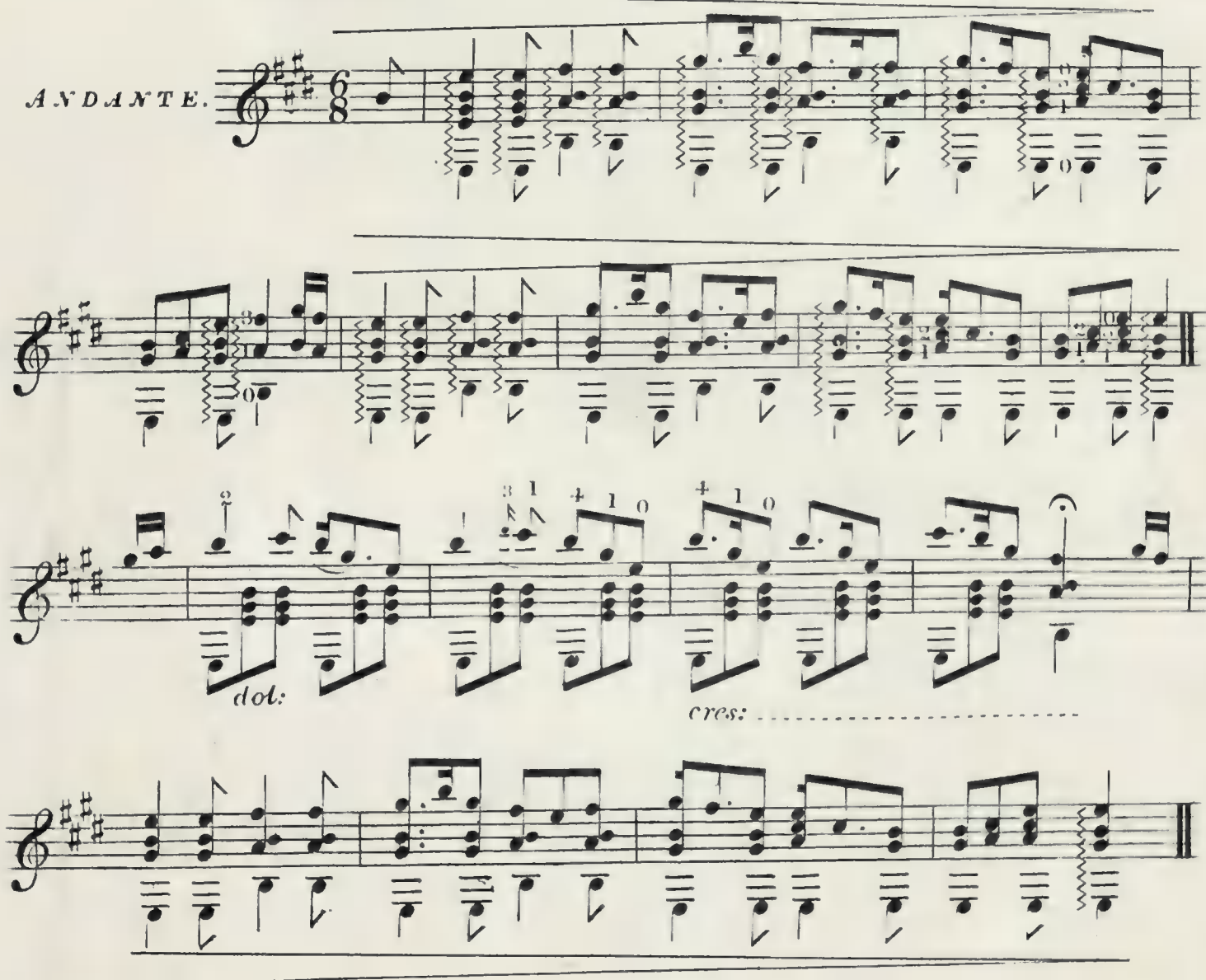
And there's a hand, my trustie feire,
And gi'e's a hand o' thine;
And we'll tak' a right gude-willie-waught,
For auld lang' syne.
Cho^s For auld lang' syne, my dear, &c.

After this the Pupil may learn "ROUSSEAU'S DREAM" "HOME SWEET HOME" or
"OH SUSANAH" each with Variations.

33

YE BANKS AND BRAES.

ANDANTE.



FAIR. I.



Mrs. R. S. Pratten's 3rd Divertimento

Harmonics
Frets

12 7 12 7 12 7 12 7 12... Nat. . . . Nat. 7 12 7 12 7

FA R. 2 .

strings

THERE'S NAE LUCK ABOUT THE HOUSE.

MODERATO.

9th position

loco

Barre 5th

Barre 5th

5 barré.

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'MODERATO.' The melody is written in the 9th position, indicated by a dashed line and the text '9th position'. The first staff contains a series of eighth and sixteenth notes. The second staff begins with a 'loco' section, marked with a '4' and fingerings '2 1 1'. The third staff has a 'Barre 5th' instruction. The fourth staff also has a 'Barre 5th' instruction. The fifth staff features several chords circled, with a plus sign in a circle below them. The sixth staff has a '5 barré.' instruction. The seventh staff ends with a double bar line. Fingerings are indicated by numbers 1, 2, 3, 4. The score is attributed to 'MADAME R. S. Whitten's 3rd Divertimento.' at the bottom.

GUITAR.
PASSO-DOBRE.

PORTUGUESE AIR.

Nº 5.

This is a guitar score for a piece titled 'Passo-Dobre' (Portuguese Air), numbered 5. The music is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score consists of ten lines of music. It begins with a forte (f) dynamic and a circled cross symbol. The first line includes a 7-barre instruction. The second line features a 'Dol.' (Dolce) marking. The third line is marked '3d position.' and includes a 7-barre instruction. The fourth line is marked '5th position' and includes a 7-barre instruction. The fifth line includes a 5-barre instruction. The sixth line includes a 7-barre instruction and a piano (p) dynamic marking. The seventh line includes a 7-barre instruction. The eighth line includes a 7-barre instruction. The ninth line includes a 7-barre instruction. The tenth line ends with a double bar line. The score is heavily annotated with fingerings (numbers 0-4) and various musical symbols such as slurs, ties, and accents.

f

Dol.

3^d position.

5th position

p

P O L K A .

PORTUGUESE.

N^o 4.

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of nine staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over a group of notes. Fingering numbers (0, 1, 2, 3) are placed below the notes to indicate finger placement. A '7th' is written above a note on the sixth staff. The score concludes with a double bar line and repeat dots.

Mad^{me} R. Sidney Pratten's 23^d Divertimento.

"AH CHE LA MORTE."

Dedicated to the Rt. Hon:
LADY MARIA COVENTRY.

(FROM IL TROVATORE.) Arranged for the Guitar by
MADAME R SIDNEY PRATTEN.

GUITAR.

Ah! che la morte o_gno ---- ra E tarda nel ve-

nir A chi de_si_a a chi de_si_a mo_rir Ad-di ----

o addio Leono_ra ad-di ---- o. Ah! che la mor-te è tarda nel ve-

nir ad-di ---- o addio Leo_no -- ra addi ---- o.

Scon ----

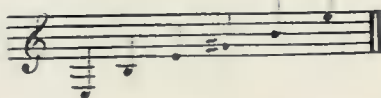
-----to col sangue mi ----- o L'a ----- mor che posi in
 te Non ti scor-dar non ti scordar di me Ad --
 di ----- o Leo-nora ad-di-o ad-di ----- o.
 Sconto col san-gue mi ----- o L'amor che posi in te Non ti scor-
 dar non ti scordar di me. Addio, Leo-no-ra ad-di ----- o ad -----
 di ----- o
 ----- > cen ----- do.

4th barre 5th
 12 bar.
 f ff ff

No 13 of Madame R. S. Pratten's Guitar Songs.

MADAME R. SIDNEY PRATTEN.

Guitar to be
tuned thus.



Oh! Willie is it you dear Safe, safe at home, They

ritard:

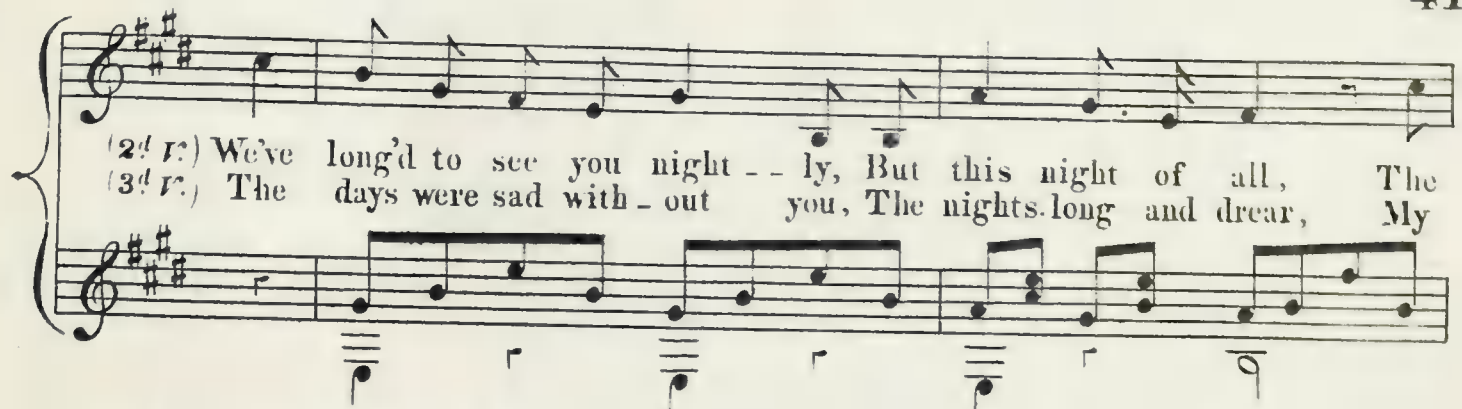
accel:

did not tell me true dear, They said you would not come, I heard you at the gate, And it

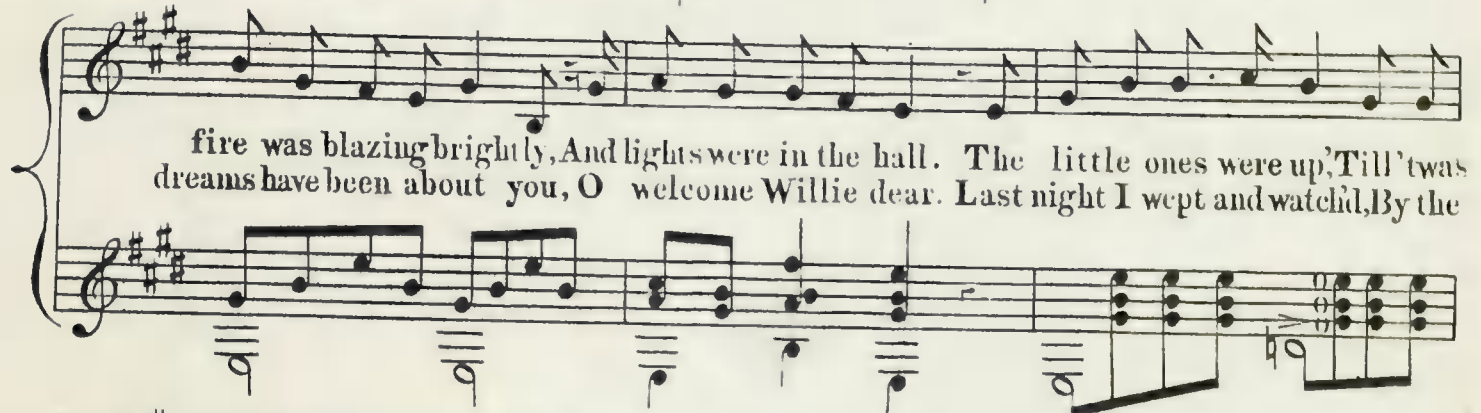
made my heart rejoice For I knew that welcome footstep, And that dear familiar voice Making

music on my ear, In the lonely midnight gloom O Willie we have miss'd you Welcome welcome home.

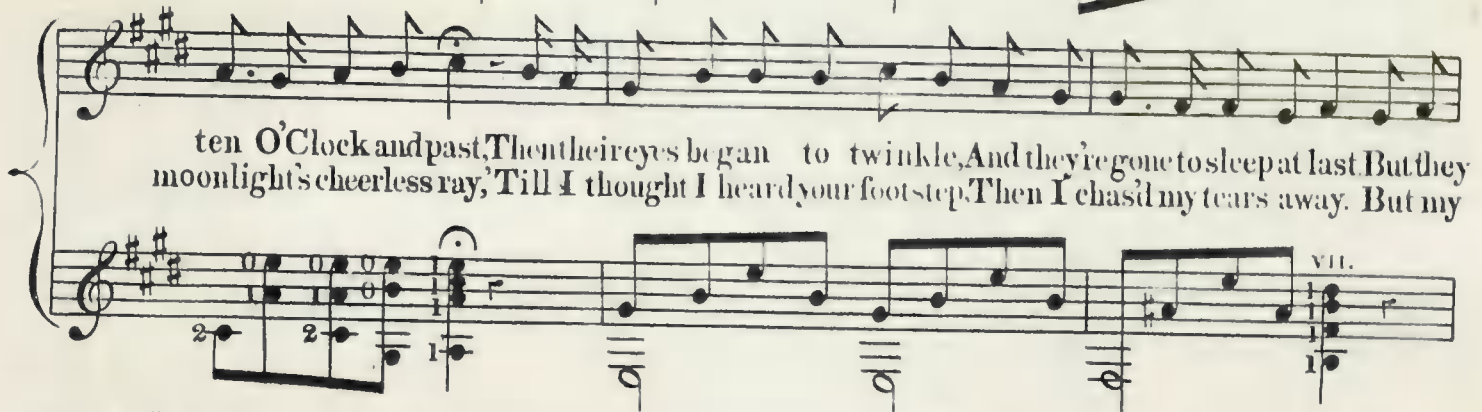
pp



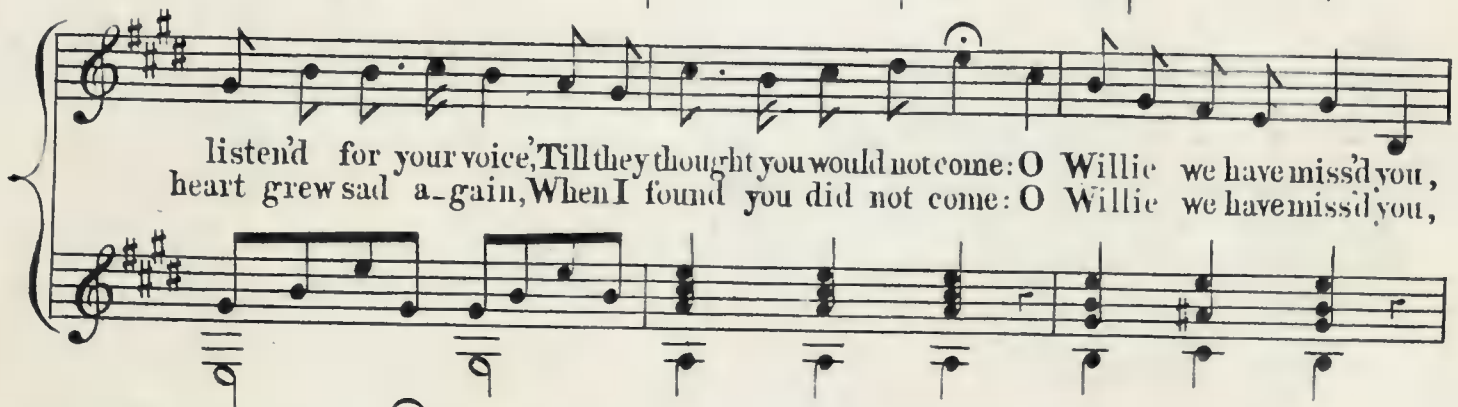
(2^d r.) We've long'd to see you night - - ly, But this night of all, The
(3^d r.) The days were sad with - out you, The nights long and drear, My



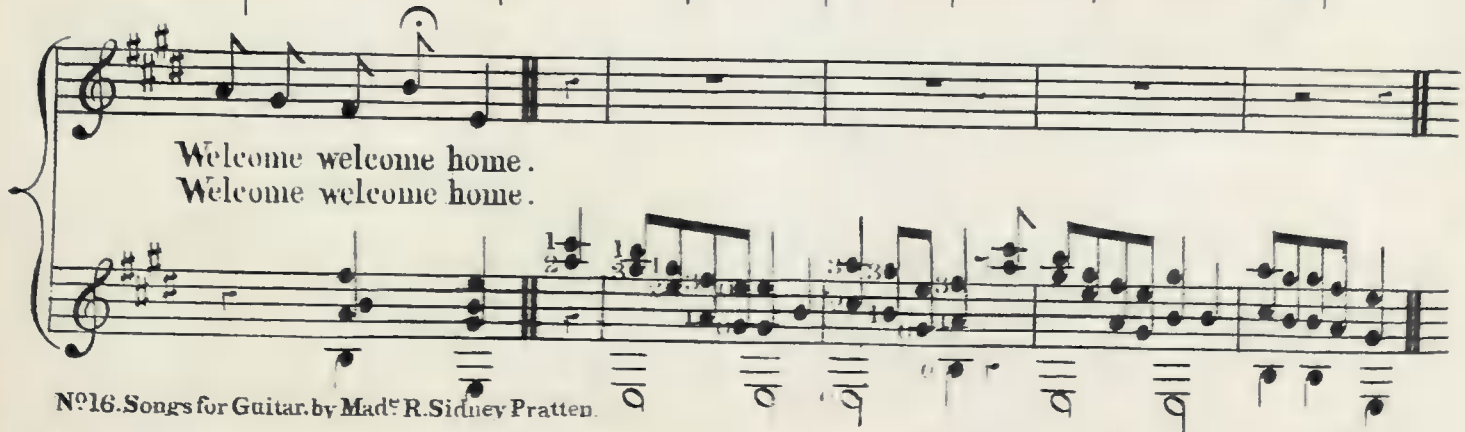
fire was blazing brightly, And lights were in the hall. The little ones were up, Till 'twas
dreams have been about you, O welcome Willie dear. Last night I wept and watch'd, By the



ten O'Clock and past, Then their eyes began to twinkle, And they're gone to sleep at last. But they
moonlight's cheerless ray, Till I thought I heard your footstep. Then I chas'd my tears away. But my



listen'd for your voice, Till they thought you would not come: O Willie we have miss'd you,
heart grew sad a - gain, When I found you did not come: O Willie we have miss'd you,



Welcome welcome home.
Welcome welcome home.

EIGHTEENTH DIVERTIMENTO (*EXPRESSIVE.*)

by CATHARINA JOSEPHA PRATTEN.

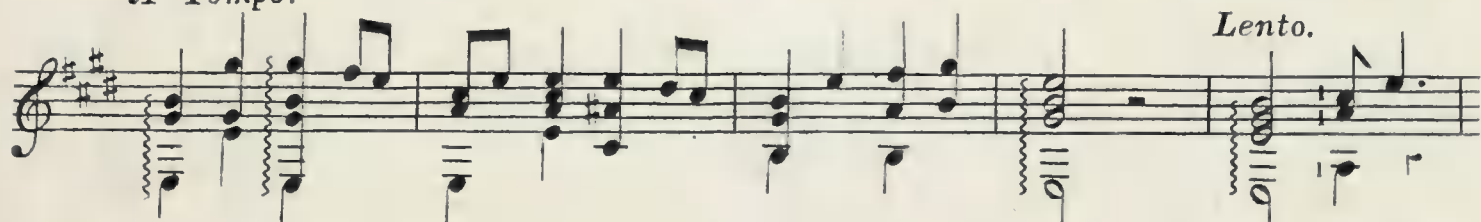
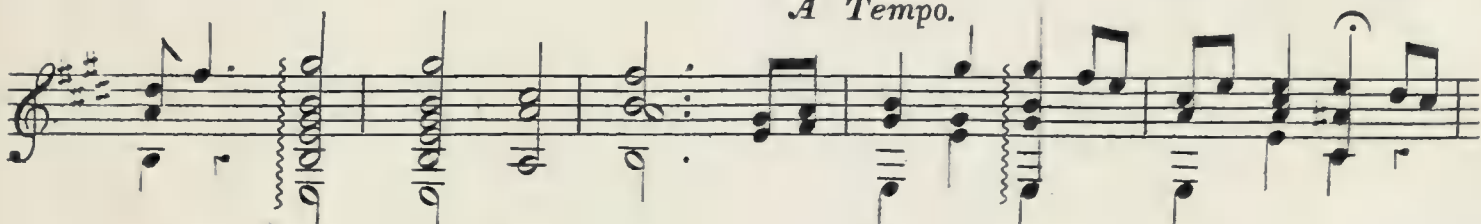
(Madme R. Sidney Pratten.)

Guitar to be tuned thus:

*Expressive.*

LILLY DALE.

AMERICAN AIR.

ritard:*A Tempo.**Lento.**A Tempo.*

Nat.

Nat:

Harm.



12 5 7. 12

12 7.. 5... 12

ANNIE LAURIE.

by kind permission of Mr. Lonsdale.

Nº 2.

VAR:

ad lib:

Madame R. Sidney Pratten's 18th Divertimento.

N^o 3.

12..... 7 5 7 12 7 12....., 7 5 7 12..... 7 12.....

7th Barre.....

7th Barre..... loco

2

7th Barre.

12..... 7 5 7

12..... 7 12..... 7 5 7 12..... 7 12.....

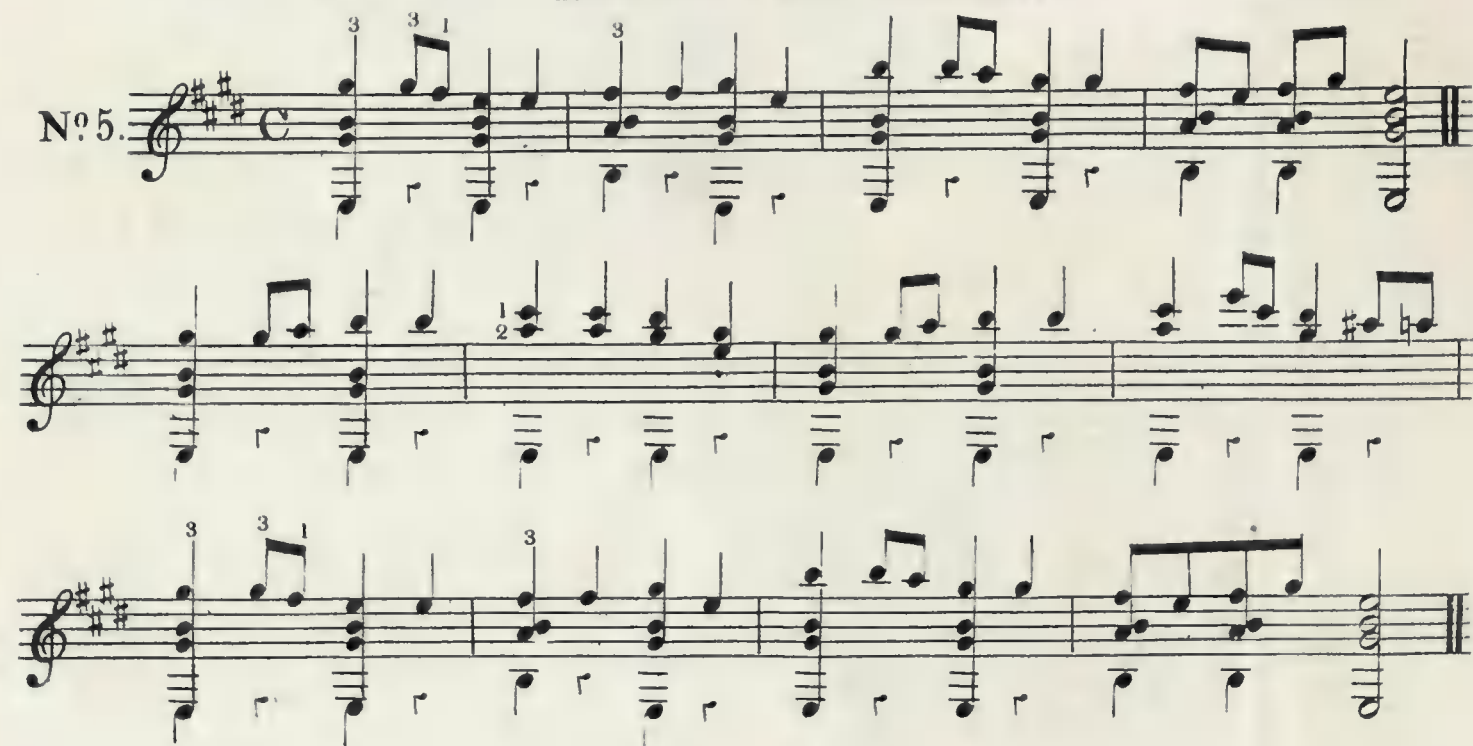
"O CARA MEMORIA."

Nº 4. ITALIAN AIR.



ROUSSEAU'S DREAM.

Nº 5.



The Guitar to be tuned thus



ROBIN ADAIR.

ANDANTE.

V A R :

121 0 141 2141 0 1310 131

4

V-----*loco*

0 0 10 4 10 2 131 2 14 0 1 0 2 1 0

4 2 1 1 3

LEONARD SCHULZ.

GRAND MARCH.

MAESTOSO.

f

harm:

harm:

10 12 9 12 7 0 4 0 7

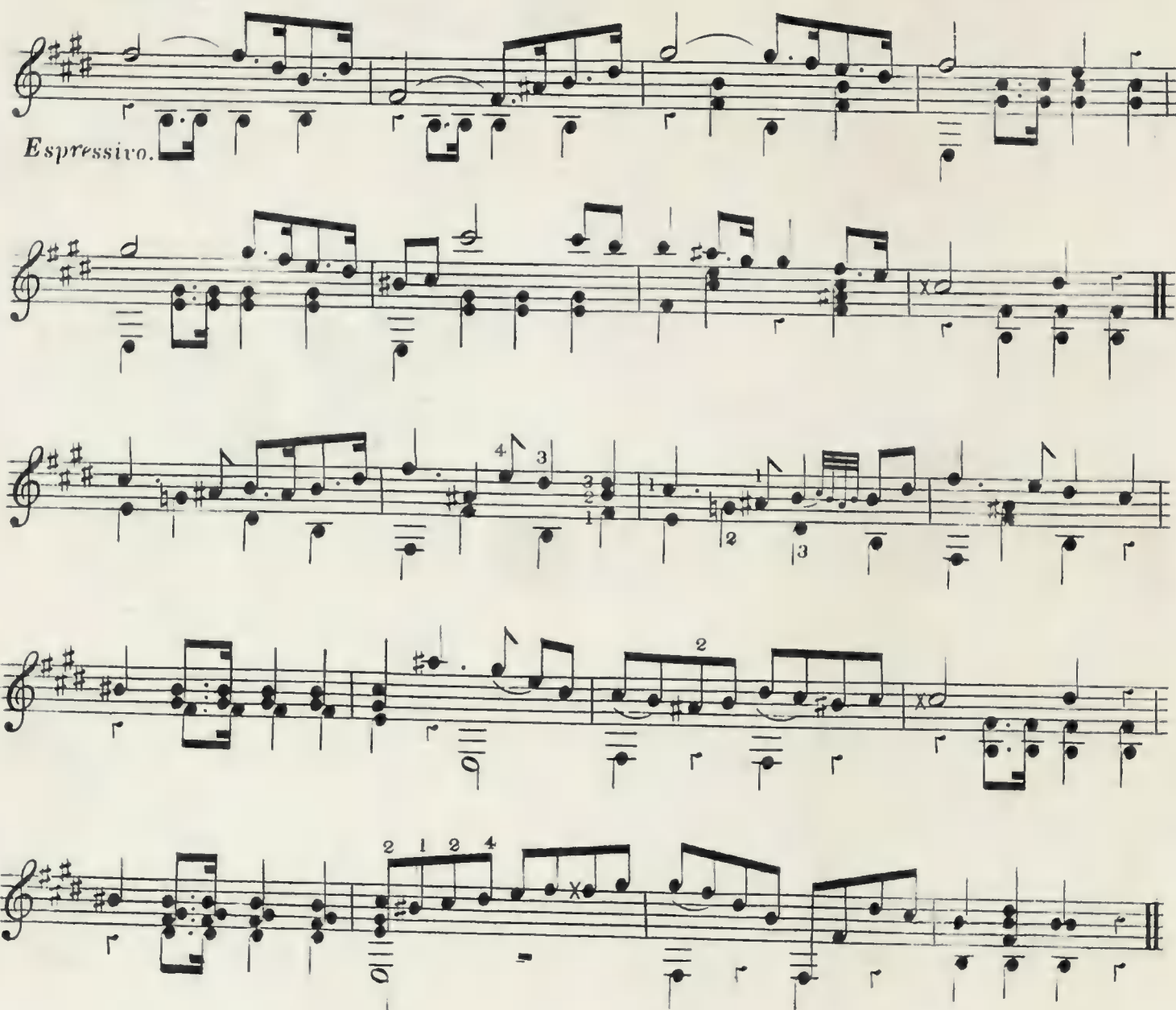
harm:

harm:

nat:



TRIO.



harm:

nat:

harm:

barre 4th fret.

PIU ALLEGRO.

3 1 4 3 1 1 3 1 0 1 0 2

BENEDETTA SIA LA MADRE.

arranged by C.J. PRATTEN.

Guitar to be tuned thus:



ANDANTINO.

VOCE. *Bene-det-ta sia la Ma-dre che ti*

12 harm.

GITARE.

fe-ce co-si bel-la, sei la più gen-til Don-zel-la nel bel

fior di gio-ven tu; E vez-zo--so il tuo sem-bian-te di que-

gli oc-chi sono a-man-te; via tu sei la gio-ja mi--a be-ne-

det - - - ta statti in su. Be - ne -

slur slur

turn

det - - ta sia la ma - dre che ti fe - - - ce co - si bel - - la, sei la

3

più gentil Danzel - - la nel bel fior di gioven tū; È vez -

turn

zo - - - so il tuo sem - bian - te di quegli oc - - - chi so no a - man - te via tu

walk up

sei la gio - ja mi - - a be - ne - det - - - ta statti in sū.

walk back

turn

walk up

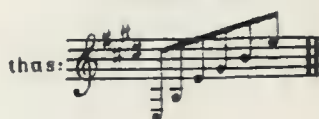
MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE
GUITAR.
No. 27.

THE DUKE OF CAMBRIDGE'S GRAND MARCH.

DEDICATED TO
MISS BUTT.

Guitar to be tuned

COMPOSED BY
R. SIDNEY PRATTEN.



Maestoso.

TRIO.

pp

dolce.

dolce.

p

f

1st time.

2nd time.

dolce.

ff Last time only.

PRELUDES FOR THE GUITAR.

The following are not intended to be played in strict time, but are written for the purpose of cultivating and acquiring elegant effects of expression and light and shade which are so exquisite on the Guitar.

N^o 1. *N^o 2.*

4th barre. 12th harm: 4 4 4 2 2

N^o 3. 12th 5th

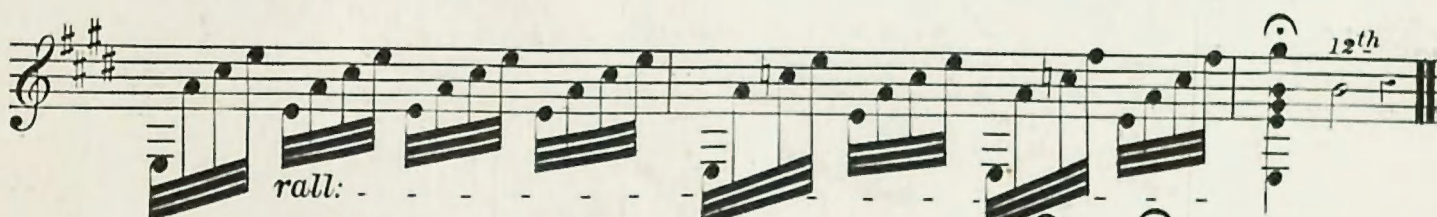
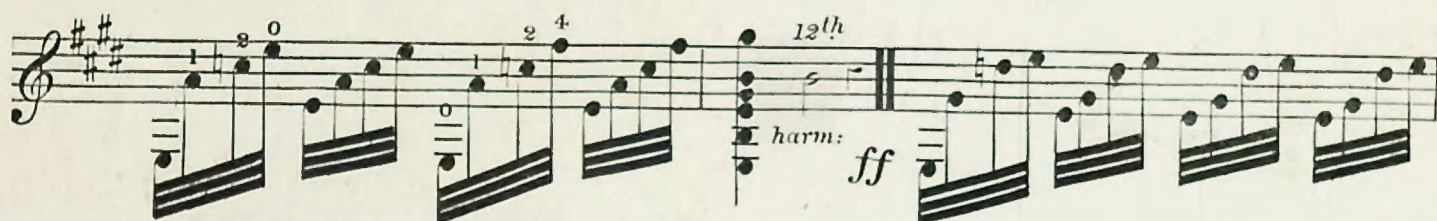
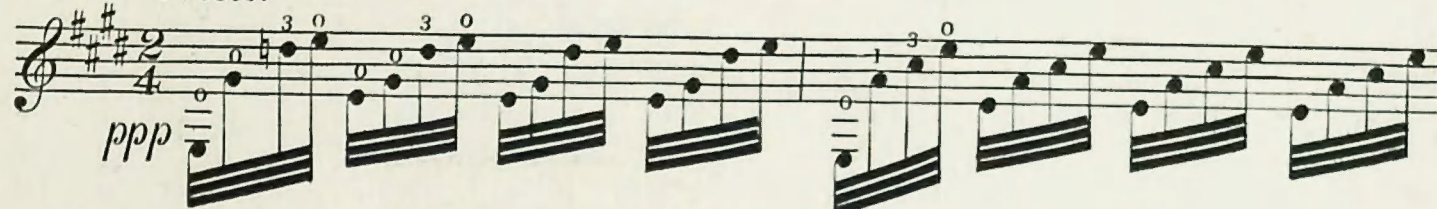
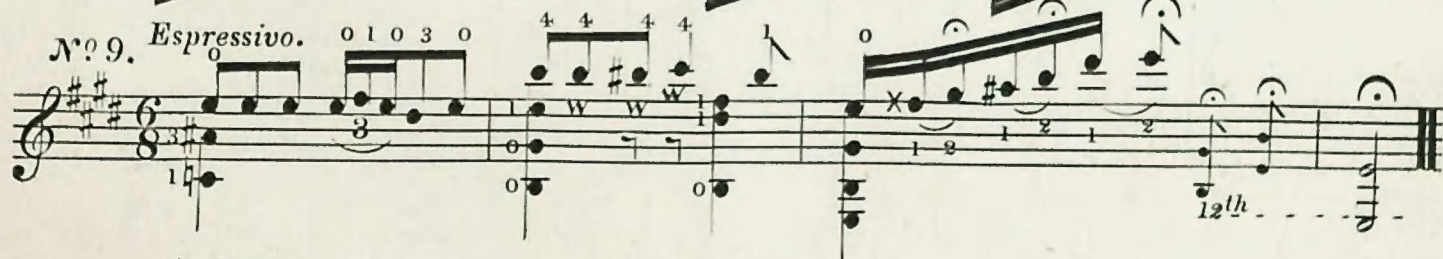
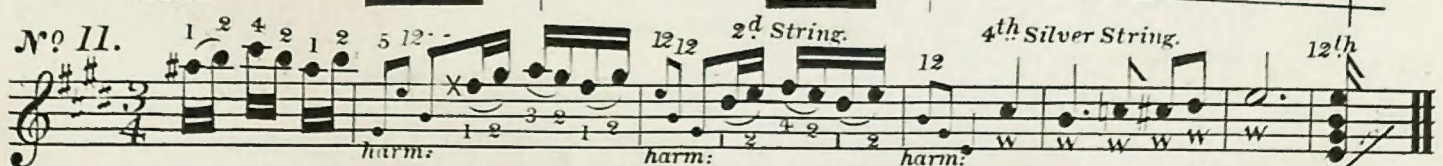
N^o 4. TUNING PRELUDE.

N^o 5. harmonies. 12th 7 5 7 12

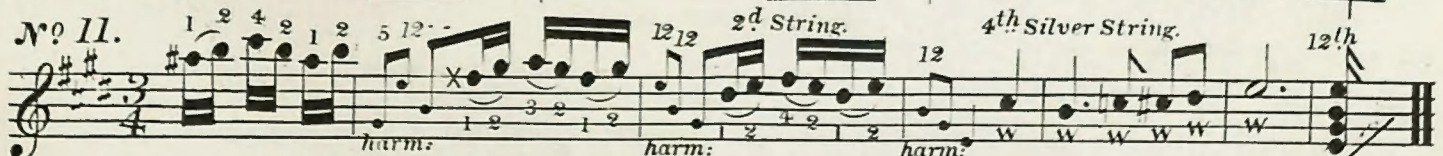
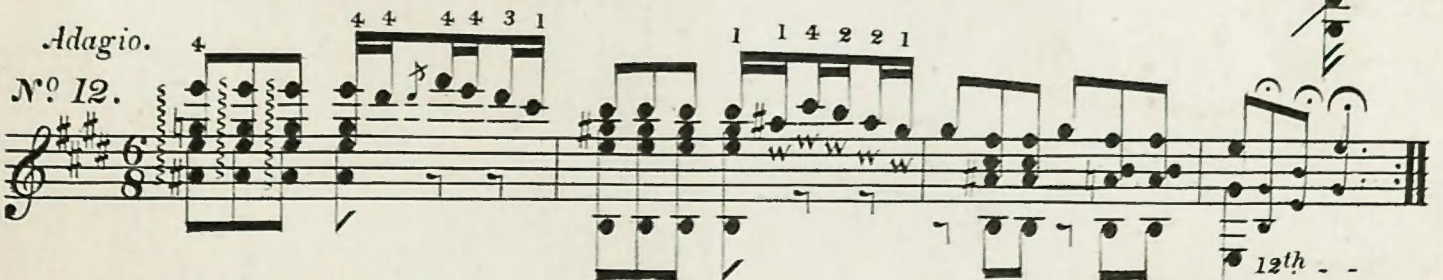
N^o 6. *rall.* *f*

N^o 7. *ff*

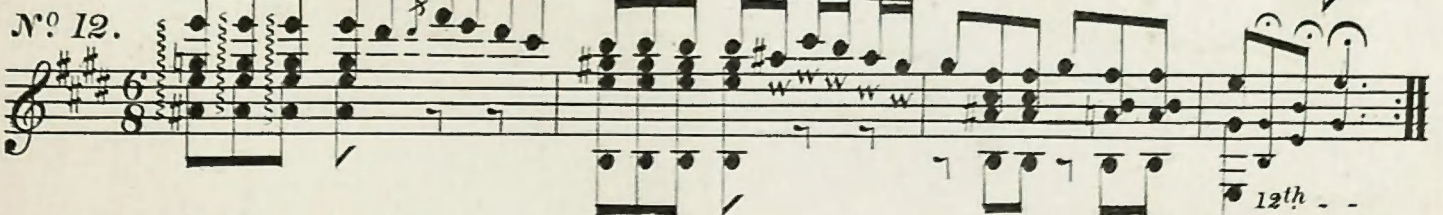
* tune thus
E MAJOR.

Nº 8. *Presto.*Nº 9. *Espressivo.*Nº 10. *Andante.**Jocoso.*

Nº 11.

*Adagio.*

Nº 12.



MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.

N^o 43 .

GOD SAVE THE QUEEN.

Guitar tuned thus.

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure of the first staff is marked with a forte 'f' dynamic. The score includes various guitar-specific notations: '5 barre' is written above the staff at measures 1, 3, 5, and 7; 'f' (forte) is written below the staff at measures 1, 3, 5, and 7; and '>' (accents) are written above the staff at measures 2, 4, 6, and 8. The music features a mix of single notes, chords, and arpeggiated figures. The piece concludes with a double bar line at the end of the sixth staff.

God save the Queen. (Guitar)

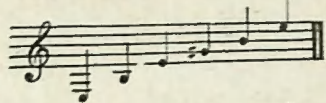
RULE BRITANNIA.

The musical score for "Rule Britannia" is written for guitar and consists of several staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as dynamics (e.g., *f*, *Dol.*), fingering (e.g., 1, 4, 1, 0, 0, 0, 3, 0, 3), and articulation (e.g., accents, slurs). The score is divided into sections, with the word "or" appearing between the fourth and fifth staves, and the word "Easy" appearing between the fifth and sixth staves. The score concludes with a double bar line and a final dynamic marking of *f*.

PECCHÈ QUANNO ME VIDE.

arranged by C. J. PRATTEN.

Guitar to be
tuned thus:



V O C E .

GUITARE.

Pecchè quanno me vi - - de t'engrif-fe comm' a

5 Barre.

gat - - to? Nenne, che t'aggio fat - - to, ca nò me puoje ve - dè? Ah!

4 Barre.

ghia-stem-mà vur - - ri - - a lo jour-no che t'a - ma - je, Io te

vo-glio be-ne as-sa - - je e tu non pienz' a me, io te

5 Barre.

vo-glio be-ne as-sa - - je, e tu non pienz' a me.